

JUL -9 1921

J. PARKER READ, JR.,

presents

©CIL 16740 LOUISE GLAUM

in

"GREATER THAN LOVE"

By C. Gardner Sullivan

Released through

ASSOCIATED PRODUCERS, INC.

CAST

GRACE MERRILL	LOUISE GLAUM
BRUCE WELLINGTON	MAHLON HAMILTON
MOTHER	GERTRUDE CLAIRE
ELSIE	PATRICIA PALMER
DIANA	LILLIAN WORTH
MAIZIE	ROSE CADE
CLARICE	EVE SOUTHERN
PINKIE	WILLIE MAY CARSON
HELEN WELLINGTON	BETTY FRANCISCO
PANNIE	PEPITA RAMIREZ
HARRY ELLIOTT	DONALD MACDONALD
FRANK HURWOOD	EDWARD MARTINDEL

"GREATER THAN LOVE"

—oOo—

In a luxurious apartment house in New York City, dwell six girls—painted Lillies who toil not, but cunningly spin. They are united by a common philosophy that there are easier ways of getting money than working for it. Grace Merrill is the ringleader of the clique; she has evolved a hard-boiled philosophy which is summed up in the words "Get all you can and give as little as you can." She regards all men as absolutely trustless, and is really sincere in her scoffing at love. In striking contrast to Grace is Elsie Brown, Grace's protegee, a rather delicate looking girl of nineteen, separated by but six months from the wholesome life of an up-state harlot, and utterly unfitted for her newer role. The remaining four are composed of "Pinkie", whose life ambition is to save enough money to invest in oil wells; Clarice, who has proven to her own satisfaction that brains are unnecessary; Diana, a pessimist who bitterly resents the fact that she is getting old, and Maizie, gay and mischievous and always "the life of the party".

When the story opens, the latter four girls are preparing to depart, to their various and individual haunts of pleasure and excitement. Grace is also ready to leave for the gambling hall of which she is part owner, in conjunction with Harry Elliot. She is detained for a moment, however, by Elsie, who, looking unhappy and almost ill, confides in Grace that Frank Norwood, her lover, is tired of her and has another sweetheart. Grace chides Elsie for her foolishness in worrying about the love of any man, and tells her to brace up and play the game.

At Elliot's gambling house that night, Grace is introduced to Helen Wellington, vain and shallow, but in whom Elliot is greatly interested. He asks Grace if he can bring Helen to her party the following night, to which Grace readily assents. At the party Elliot unfolds to Grace a blackmailing scheme in connection with Mrs. Wellington and her husband and tells Grace he wants her assistance to carry out his plans. Grace readily agrees as she considers Helen Wellington but a silly, empty-headed fool, and is quite convinced that her husband must be a fat-head to stand for her. Grace's party is wild and hilarious, and Helen enjoys it to the utmost.

The next day at his Club, Bruce Wellington overhears two men discussing Grace's party, in rather gay terms, and it suddenly occurs to him that this is the party his wife has attended. Fully realizing Helen's weak character, and knowing how easily she is led Bruce decides to call on Grace and appeal to her better nature to terminate the friendship between herself and Helen. Grace receives Wellington in a very simple and tasteful gown, and is so charming and attractive, and is so obviously surprised and hurt by his insinuations that she could possibly be other than a pure, good woman, that Wellington is ashamed of his previous conception of her, and apologizes for his intrusion. Grace, on her part, is surprised and chagrined at the clean liking and admiration that she feels for this man. She puts it aside, fights it down, and proceeds with the preparations for the culmination of Elliot's blackmailing scheme.

Elsie, who has found it impossible to win back the love of Frank Norwood, takes poison at a very gay and lavish party that Norwood stages on his private roof garden. She passes away, after exacting a promise from Grace that she will never let her mother know the kind of a girl she has been. Grace notifies Mrs. Brown of Elsie's death, and she wires that she is coming at once to New York. The girls are greatly agitated at the thought of Elsie's mother coming to their apartment, which they realize is no place for her, but under Grace's leadership, they camouflage it to the best of their ability, and prepare to make the best of Mother's visit. All evidence of Elsie's affair with Norwood is hidden, and when Mother arrives the girls greet her in a subdued and restrained manner, which in no wise deceived her into thinking them other than what they are.

Elsie Brown's mother is living proof of that wonderful assurance on which the hope of the world is based — that God is love, and in her sweet and simple being there is no conception of evil. She at once recognizes the good there is in the girls, and wins their love in her sweet and simple way, and despite themselves the girls feel the influence of her wonderful philosophy. Grace in particular is impressed with Mother, and she recognizing Grace's superiority to the other girls, feels a deep interest in her, and before she leaves the foundation of a wonderful friendship between the two is laid. Mother, however, despite the efforts of the girls to conceal Elsie's past life from her, accidentally comes upon a newspaper giving in full the details of her affair with Norwood, and the cause of her death. This does not influence her liking for and interest in the girls and after telling them of her love and interest in them and pointing out the path to happiness, she leaves.

After Mother's visit, Grace finds it very difficult to go on with her present life, and the impression she has made on Mazie and Diana is so great that they leave the apartment to go to work.

The friendship between Grace and Wellington develops, and Grace is deeply worried over the fact that she is beginning to love Wellington with an intensity of which she feels his butterfly wife is incapable, when Mother again comes to visit the girls. Grace asks her if it would be very wrong to win happiness at the expense of someone utterly unworthy. Mother explains how impossible this would be, and in consequence, Grace sends for Wellington and confesses to him Elliot's black-mailing scheme, taking her full share of the blame, and acknowledging that she was to receive a certain sum of money in payment for alienating Wellington's affections from his wife. Wellington studies Grace; he has unquestionably been disillusioned, yet he finds it hard to believe what she has told him; then, assuring her of his gratitude, he leaves her, determined in future to try and better understand and sympathize with his wife in her love of pleasure and excitement.

After Wellington goes out, of her life, Grace feels that she has no further interests, but she goes to Mother, and in her love finds the solace and comfort she seeks.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress